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TURNER'S LIBER STUDIORUM.

The Trustees of the Art Institute have lately purchased a splendid, complete set of the "Liber Studiorum." It contains 77 proof impressions of the 71 plates, nearly all of them first states. The Library now holds it ready for inspection under proper safeguards. These engravings fill three fine, hermetically clasped morocco portfolios. These luxurious caskets have long preserved the British master's quaintly classified views in the several styles of landscape, "historic, mountainous, pastoral, marine, and architectural," as good as intact, abroad. The present collection was made by Mr. John Dillon before the Turner sale (1873-1874.)

The student of the "Liber Studiorum" can rightly consider the master's wonderful sepia studies as his own, personal utterance. They cover a wide range of inspiration and method, from the Salvator Rosa feeling of the "Jason," and the theatrical, Ben Hur spirit of "The Third Plague of Egypt," to the classic dignity of "The Clyde," the inimitable charm of "The Junction of Severn and Wye," and the homely Englishry of "Pembury Mill, Kent."

Turner's "Battle of Cape Trafalgar" has been said to resemble "a triton among minnows." Turner himself disported like one, in the shallows of contemporary British art. The great English colorist had no peer in Europe before Delacroix. There is this difference, however, between these two leaders, besides their contrasted provinces of landscape and figure painting. Two-thirds of Turner's life (1775-1851) belonged to the pre-romantic era. He never abjured, but only outgrew the XVIII century ideals and methods of his favorite model, Claude Lorrain. Turner escaped the pseudo-classicism

of David and Ingres, which Delacroix broke away from, altogether.

Short of owning costly canvases by Claude and Turner, or of subsisting on the frugal art critic's customary diet of photographs and zinc etchings, one may enjoy both masters in their original drawings and engraved work, and especially, also, in the two famous collections of engravings done straight from their drawings. Their own names for these repositories were *Liber Veritatis* and *Liber Studiorum*.

Claude Gelée intended to use the 200 drawings of his own pictures, which he executed, as a check upon the shady performances of contemporary forgers. He called the collection his "Book of Truth," for that reason. It is owned by the Duke of Devonshire. The engraved version of Claude's *Liber Veritatis*, by Earlom, published in 1777, was Turner's artistic Bible. He resolved to publish a kindred collection of engraved landscapes himself. Seventy sepia studies and a frontispiece were executed. They were given to the public by Turner and a corps of able engravers, between 1807 and 1819, when publication was suspended. This is the British master's *Liber Studiorum*.

The etched outlines of all these plates were done by Turner in person. The chiaroscuro effect was executed in the mezzotint process. Aquatint was frequently employed in combination, but only once alone, on the frontispiece.

Most of the sepia drawings now belong to the National Gallery. Mr. Frank Short has latterly made admirable copies of the plates and drawings which were left unpublished in 1819, and some of the published views. For mezzo-tinted copper wears out with shocking swiftness.

Turner controlled all the operations and interpretations of his coadjutors. He appears to have done all the reworking of the plates himself, as they became worn in the printing. But only the early engravers' proofs, and the earliest of the published states, show the delicate mezzotint burr in all its richness. It is hardly necessary to add that a complete, faultless copy of the *Liber Studiorum* commands the price of a house. Copies have been sold as high as £3000.

Hind states the distribution of the artists' handiwork as follows, in his "Short History of Engraving and Etching :"

F. C. Lewis,	1	aquatint frontispiece.
J. M. W. Turner,	10	published plates.
Charles Turner,	23	" "
W. Say,	11	" "
Dunkarton,	5	" "
G. Clint,	2	" "
J. C. Earling,	4½	" "
W. T. Annis,	1½	" "
S. W. Reynolds,	2	" "
T. Hodgetts,	3	" "
H. Dawe,	4	" "
T. Lupton,	4	" "
Total,	71	published plates.

The crusty master of the group taught these able practitioners to excel all previous engravers of landscape, in their rendition of tone values. The engravers worshiped Turner's genius, but they stood in great dread of him. Rawlinson, *The Engraved Work of J. M. W. Turner*, p. lxx, gives a thrilling instance of his mode of instructing them, from the testimony of Cooke, the engraver :

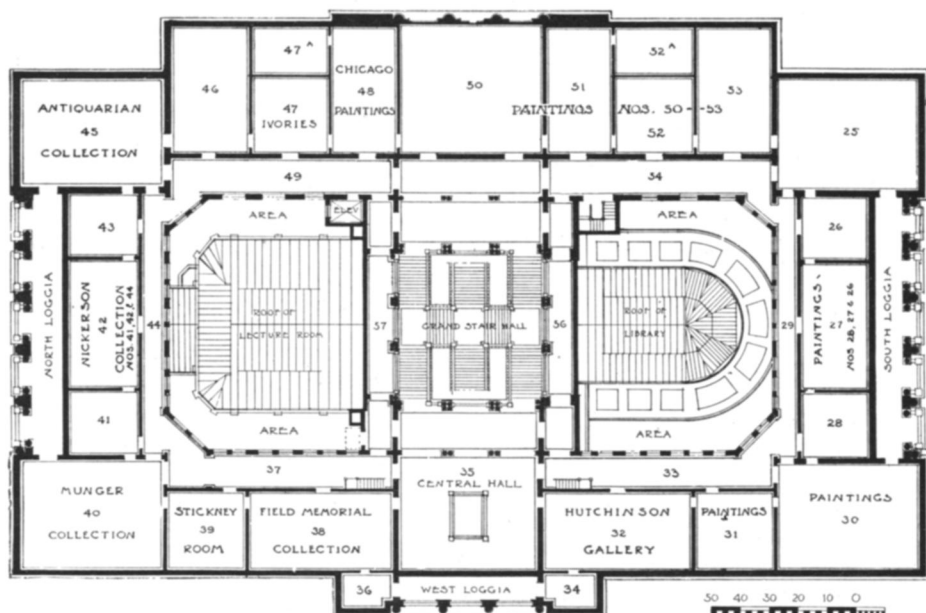
"On receiving this proof, Turner took a piece of white chalk and a piece of black, giving me the option as to which he should touch it with. I chose the white. He then

threw the black chalk to some distance. When done, I requested he would touch another proof in black. "No," said he, "you have had your choice and must abide by it "

A. E.

A new plan for the extension of the educational work of the Institute is now under consideration. The park houses in various parts of the city are offered as meeting places for evening classes in drawing, design and modeling, and these houses, together with some of the social settlements, would provide rooms for about thirty such classes. This is in accordance with the modern idea of decentralization in educational matters. The rooms, with heat, light and janitor service, are available, and there is little doubt that the pupils to fill the classes would immediately present themselves. The work of the Institute would be to furnish instructors, with the necessary materials, and to relate the work to the course in the regular art school, so that such exceptional students as might develop might pursue subsequent courses without delay. The plan is evidently one of large usefulness, but thus far no arrangement has been devised to take care of it financially. It is expected, however, that an experimental start may be made upon it by the end of the year.

The curators of prints and engravings have completed an inventory of the collections in their department, and have nearly ready for publication the catalogues of the Pennell and Meryon collections. In the autumn the print rooms are to be occupied by a number of special exhibitions, some from the permanent collections and some from private portfolios; the first of these is to be a showing of the group of etchings by Piranesi, presented by Mr. Clarence Buckingham.



ART INSTITUTE OF CHICAGO. PLAN OF SECOND FLOOR, 1911

OBJECTS NEWLY INSTALLED

OR TEMPORARILY EXHIBITED, JULY, 1911.

ROOM	OBJECTS	SOURCE
12	Marble Statue, Paris, by Crawford, and other sculptured works	From Meredith Calhoun Collection.
13	American Handwrought Coverlets	Gift of F. W. Gunsaulus.
25-30	Annual Exhibition of work of Students of the Art Institute	
31	Collection of Paintings	Lent by Mr. and Mrs. F. G. Logan.
35	Oil Painting by El Greco, "Assumption of the Virgin"	Transferred from Room 30.
39	Oil painting by Manet, "The Beggar"	Purchased.
43	Collection of Inros	Gift of Mrs. G. T. Smith.
45	Illuminations, embroideries, etc.	Lent by Mrs. W. E. Kelley.
46	Collections of Paintings	Lent by C. H. McCormick and C. L. Hutchinson.
47a	Paintings by Chicago Artists	Presented by the Municipal Art League.
48	Paintings by George Inness	Presented by Edward B. Butler.
50	American Paintings	Belonging to the permanent collection.
51 52a	} Continuous Exhibition	Chicago Artists.
52	Paintings by Sorolla and other foreign artists	Lent by various owners
53	Paintings by American Artists	Presented by the Friends of American Art.